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FRANK LYNES

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*Dawnes, Ohio, 1886 -*

**FRANK LYNES**

*= Boston, The Woodberry Press, 1914*





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Oct. 20, 1958







FRANK LYNES



THE death of Frank Lynes, on the 24th of June, 1913, at his summer home in Bristol, N. H., was the departure of one of the most justly esteemed of Boston's musicians. Mr. Lynes had been prominent in the musical life of the city, as teacher, organist, and composer, for nearly thirty years. He was himself a direct product of the educational influences which combined to make Boston a leading musical centre of this country. Mr. Lynes was born in Cambridge, May 16, 1858. At an early age he entered the New England Conservatory of Music. Later, he studied the piano and organ with B. J. Lang, and, at Harvard, took music courses under Professor J. K. Paine. Mr. Lynes went to Europe to continue his studies in 1883. At the Leipzig Conservatory, his teachers were Reinecke and Zwintscher, for the piano; Richter, in theory; Jadassohn in composition. He returned to Boston in 1885. He soon established himself in the musical life of the city, and from that time until his death pursued an exceptionally busy and useful career.

He gained the reputation of a musician of solid acquirements and a teacher who united sound theoretical knowledge with a proven capacity for results. His desire was to produce good musicians, and he insisted upon the pupil's musical intelligence keeping pace with the dexterity of the fingers. A true musical sense, a thorough appreciation of the fundamental laws of musical structure was to him of primary importance, and this at a time when the necessity of such substantial knowledge was not so generally appreciated as it is today. In addition to Mr. Lynes' activities as a teacher, he was for some years organist at the First Parish Unitarian Church in Brookline, and at various times was a conductor of choral performances. In his earlier years, he ap-

peared in public concerts, and on one of these occasions it was his good fortune to meet with a publisher who was impressed with the value of his compositions. From that time on, there was a steady demand for his music.

Mr. Lynes had a wide acquaintance among musicians and music-lovers throughout the country. He was one of those privileged to witness and take part in Boston's development as a musical centre, and he felt a personal interest and concern in the welfare of those musical organizations for which the city is famous. He was quick to use his personal influence in behalf of deserving individuals or artistic enterprises. He left behind him many pupils who are now successful in their profession, and a large number of compositions which have a wide circulation among teachers and performers. Mr. Lynes composed as unpretentiously as he lived and worked. He had a genuine melodic gift, and his unassuming sincerity as a composer and a man saved him from pitfalls which have proved the destruction of others, not less gifted perhaps, but of less substantial aims.

Mr. Lynes is survived by his widow, Mrs. Adèle G. Lynes, who carries on his work, and by two sons, Twining Lynes, an instructor in languages and musical theory at Groton; and Cedric Tremaine Lynes, of Winchester, Mass.

Mr. Lynes composed principally for the voice and the piano, although he also produced choral works in the larger forms, one or two compositions for orchestra, some important works for the organ, and some chamber music. He was particularly fortunate, however, in the composition of songs and piano pieces, and in pieces for young children. The NINE SONGS, Op. 19, contain some of his earlier but happiest efforts in the lyrical vein, and these songs are much in demand by singers and for teaching purposes. They are composed to verses by Louise Chandler Moulton, Thomas Bailey Aldrich, Richard Burton, and other American and European poets. The settings are simple and straightforward; the melodies lie well for the voice, and offer the stu-



dent opportunity for the study of various styles of delivery. Among the best-known songs of Mr. Lynes are: "My King," "Sweetheart," "He was a Prince," "When Love is Done," "Sweetheart, Sigh No More!" "A Question," "Shadowtown," "Memoria," "If All the Dreams," "Roses," "O Come to Me, Mavourneen," "Hark! the Robin's Early Song," "My Honey," "Good-bye, Summer." The sacred song, "The Earth is the Lord's," a setting of Psalm XXIV, is perhaps the best known of Mr. Lynes' sacred compositions. The opening recitative, "The Earth is the Lord's and the Fullness Thereof," is the singer's opportunity for impressive declamation. Flowing progressions accompany the text, "Who shall ascend?" and this passage leads to the broader and more dramatic treatment of the words, "Lift up your heads, O ye gates." Other well-known sacred songs are "Seek ye the Lord," "Again as Evening's Shadow Falls" and "The Sleep of Peace." Dignity and directness of style characterize Mr. Lynes' sacred compositions.

Among the choral works the cantata, "The Curfew Bell," for chorus and soloists, has attained a notable popularity among choral societies throughout the country.

Among Mr. Lynes' compositions for the piano, his pieces for children should be given especial attention. The problem of composing music that will interest a young pupil and benefit him musically as well as technically is one of the most difficult for a composer. Two-thirds of the work of the beginner at the keyboard must, of a necessity, be devoted to technical matters; yet, if music is presented to him as a dry and uninteresting study, the entire object of his early training has been defeated. The subject must be made attractive and stimulating to the imagination, and the sooner the technical problem can be associated with the expression of a musical idea, the better. Mr. Lynes had the gift of being able to compose studies that were as interesting as "pieces," and he seldom wrote a "piece" without embodying in it some valuable technical principle. Owing to his extended teaching experience and his

innate sympathy with children, he learned how to write music calculated to entertain and to lead them gradually from elementary matters to higher problems. His Op. 47, "A Pleasant Beginning and Other Tunes for Little Fingers in All Major and Minor Keys," is an instance of his felicitous accomplishment in this direction. The pieces are written at first very simply, and with each note — a word! Everyone has noticed the tendency of the average child to sing at his play. The pieces which comprise the set of Op. 47 consist of music exercises which are settings of children's rhymes. These exercises are also studies in rhythm, accent, phrasing, as well as fingering. Different technical problems and time-values are taken up in succession. The titles of the pieces are attractive to children, and the accompanying verses make the work of learning the little melodies interesting. Another set of similar character just issued is entitled "First Tunes and Rhymes" (Op. 60) and consists of nine little pieces with words.

Other valuable sets of pieces for children are the "Eight Fairy Tales," Op. 28; "Recreations," Op. 26; "Woodland Notes," Op. 40; "Bagatelles," Op. 14 — a particularly fresh and melodious series; the "Scenes from Alice in Wonderland" and "Paul Revere's Ride." The "Alice in Wonderland" set is illustrated with cuts from the book of Lewis Carroll, and the titles of some of the pieces, which describe them better than technical terms, are as follows: "The Chase of the White Rabbit," "The Story by the Mouse," "The Pool of Tears," "Through the Looking-Glass," "Tweedledum and Tweedledee," "Humpty Dumpty," "Queen Alice." "Paul Revere's Ride" is a series of pieces based on episodes from Longfellow's poem. Thus, the first piece, "The Two Sentinels," has in its introduction a suggestion of the ringing of chimes; a march to the words, "one if by land and two if by sea," which are printed between the staves; and there is a figure suggestive of the galloping of a horse. "From Shore to Shore" is a barcarolle, its melody somewhat in the nature of a male chorus. "The March of the Grenadiers" commences with a quotation from "Rule, Britannia."

"In the Church Yard" is a short piece in the manner of an elegy, simple but making some demands upon the player's ability to make the piano "sing." The piece, "The Ride," built on the figure just mentioned — the "galloping" figure — brings this set to an end.

Mr. Lynes also composed a number of useful studies for the piano. There are the four "Analytical Sonatinas," composed with especial regard for clearness and conciseness of form, and with each theme and section named for the benefit of the young student of musical architecture. The "Advancement Studies," Op. 26, were composed as a sequel to Stephen Emery's "Foundation Studies." They offer studies in various kinds of touch, duets for teacher and pupil, and a series of pieces for each key that is studied, calculated to impress the signature and the nature of the key upon the pupil.

"Independence" is the title of a valuable set of melodious studies for the first and second grades, made ready for publication shortly before Mr. Lynes' death. These have for their special purpose the equal development of finger equality in both hands.

KEY CIRCLE EXERCISES, in three books, is an interesting presentation of technical material which is so constructed that it serves more than a single purpose. It is designed to acquaint the student with the relations which exist between all keys, to furnish ground-work for free modulation, to assist in memory training and sight-reading. A novel and useful idea in connection with the scale studies is that of printing in large type the notes on which the fourth finger falls. This enables the student to fix scale fingering in the mind very rapidly and is of great assistance until the habit of correct fingering becomes automatic.

The practical value of Mr. Lynes' music is best evidenced by its very extensive use and growing popularity. Works making such a direct appeal and prompted by the constant endeavor of Mr. Lynes to express himself in a pure and unaffected manner, cannot fail to keep alive his compositions as a permanent memorial to his life's work.

OLIN DOWNES.

# Compositions by Frank Lynes

## PIANOFORTE SOLOS

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## SONGS (Continued)

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	No. 6.	Go Make thy Garden Fair.	} .30
		Eb (g—f), C (e—d)	
	No. 7.	So Live Today. C (g—g), Eb (e—e)	
Op. 45.	No. 1.	If I Should Go Away, Dear Heart.	
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	No. 2.	June Roses. Eb (e—ab), C (c#—f),	
		Bb (b—eb)	.50
	No. 3.	O Come to Me, Mavourneen.	
		G (e—g), F (d—f), D (b—d)	.50
	No. 4.	God Keep You, Dearest. F (f—g),	
		Eb (eb—f), C (c—f)	.50
Two Roses. C (c—g)			.50
No Jewell'd Beauty is my Love. Eb (eb—g)			.40
Over the Mountains. Eb (eb—g)			.30
Ah! Now to Sever. F (f—f)			.30
Sweetheart. Ab (eb—f), F (c—d), Eb (bb—c)			.30
When Love is Done. Ab (f—g), D (b—c#), C (a—b)			.30
Thou Lovely Maid. Eb (eb—g)			.50
Morning. Ab (eb—db)			.30
Pure and True and Tender. F (e—bb)			.30

## SONGS (Continued)

Does He Love Me? G (d—a)	. 40
He was a Prince. C (b—g), A (g#—e), G (g—d)	. 50
When All the World is Young. G (d—g), Eb (bb—eb)	. 40
In Love She Fell. A (e—f#), E (b—c#)	. 30
Fair Rosalind. G (b—d)	. 40
Thou Art Mine. Eb (eb—eb)	. 40
Birdling, Whither Now, I Pray? Bb (f—g)	. 40
A Romance. F (f—g)	. 40
Thy Heart Shall Like a Fountain. A (e—f#)	. 30
The Daisy. F (f—d or f)	. 40
I would be a Cloudlet. Ab (c—eb)	. 40
Rosebush. F (f—g), D (d—e)	. 50
Baby Dear. D (d—c)	. 40
Glad and Sad Make Rhyme, My Dear. G (d—g), Eb (bb—eb)	. 50
Once Bloomed a Rose. G (d—g), Eb (b—eb)	. 50
Shadowtown. E (e—f#), C (c—d)	. 40
A Maiden Fair. Db (ab—eb)	. 50
Marguerite. G (g—g), D (d—d)	. 25
Over the Heather. Bb (d—g), G (b—e)	. 35
They went a-Fishing. G (d—g), D (a—d)	. 40
Hark! the Robin's Early Song. (Spring Song.) G (d—g), Eb (bb—eb)	. 60
My Honey. F (f—g), Eb (eb—f), C (c—d)	. 30
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The Nightingale and the Rose. G (d—g), F (c—f)	. 50
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Madrigal. Eb (gb—g), Bb (db—d)	. 50
Good-bye, Summer. F (d—g), Eb (c—f), C (a—d)	. 50
With a Rose. G (d—f), Eb (bb—db)	. 50
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Remember Now Thy Creator. B♭ (e—f), G (c—d) . . . . .	.50
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With Violin Obligato . . . . .	.65
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Behold I Bring You Good Tidings. (Christmas) . . . . .	.12
Come unto Me . . . . .	.08
Glory to God. (Christmas) . . . . .	.12
He that Soweth Little, Reapeth Little . . . . .	.08
I was Glad when They said unto Me . . . . .	.08
Nearer, My God, to Thee . . . . .	.08
Now when Jesus was Risen. (Easter) . . . . .	.08
On the First Day. (Easter) . . . . .	.12
Send Out Thy Light . . . . .	.12
The Earth is the Lord's . . . . .	.12

## CHURCH MUSIC (ANTHEMS, ETC.) (Continued)

The Glad Easter Morning. (Easter) . . . . .	3 .12
The Lord is My Shepherd . . . . .	.12
The Lord is Risen. (Easter) . . . . .	.12
There were Shepherds. (Christmas) . . . . .	.16
This is the Day. (Easter) . . . . .	.12
Turn Thy Face from my Sins . . . . .	.10
We Know that if our Earthly House . . . . .	.12
Four Glorias . . . . .	.10
The Sleep of Peace . . . . .	.10
Jubilate in A . . . . .	.12
Jubilate in G . . . . .	.12
Te Deum in C . . . . .	.12
Three Responses . . . . .	.12
Seek Ye the Lord . . . . .	.08

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Pretty Polly Oliver (Old English). (Trio) . . . . .	.12
Sway To and Fro. (Trio) . . . . .	.08
The Criss-Cross Baby . . . . .	.12
My Honey. (W'en de weather rainin'.) (Trio) . . . . .	.08
The Night has a Thousand Eyes. (Trio) . . . . .	.08
Hark! the Robin's Early Song. (Trio) . . . . .	.12
Good-bye, Summer. (Trio) . . . . .	.12
Loch Lomond. (Old Scotch Song) . . . . .	.08
Sweetheart, Sigh No More. (Trio) . . . . .	.12
Glad and Sad Make Rhyme, My Dear. Waltz. (Trio) . . . . .	.12



## PART-SONGS, ETC. (Continued)

### (Women's Voices)

O Be Joyful! (Jubilate) . . . . .	\$ .12
Redeemer, Saviour, Lord! (Christmas.) (Trio) . . . . .	.12
The Lord is Risen. (Easter) . . . . .	.12
Five Hymns . . . . .	.12
There were Shepherds. (Trio.) (Christmas) . . . . .	.12

### TWO-PART SONGS

Lift Up Your Heads. (Sacred) . . . . .	.08
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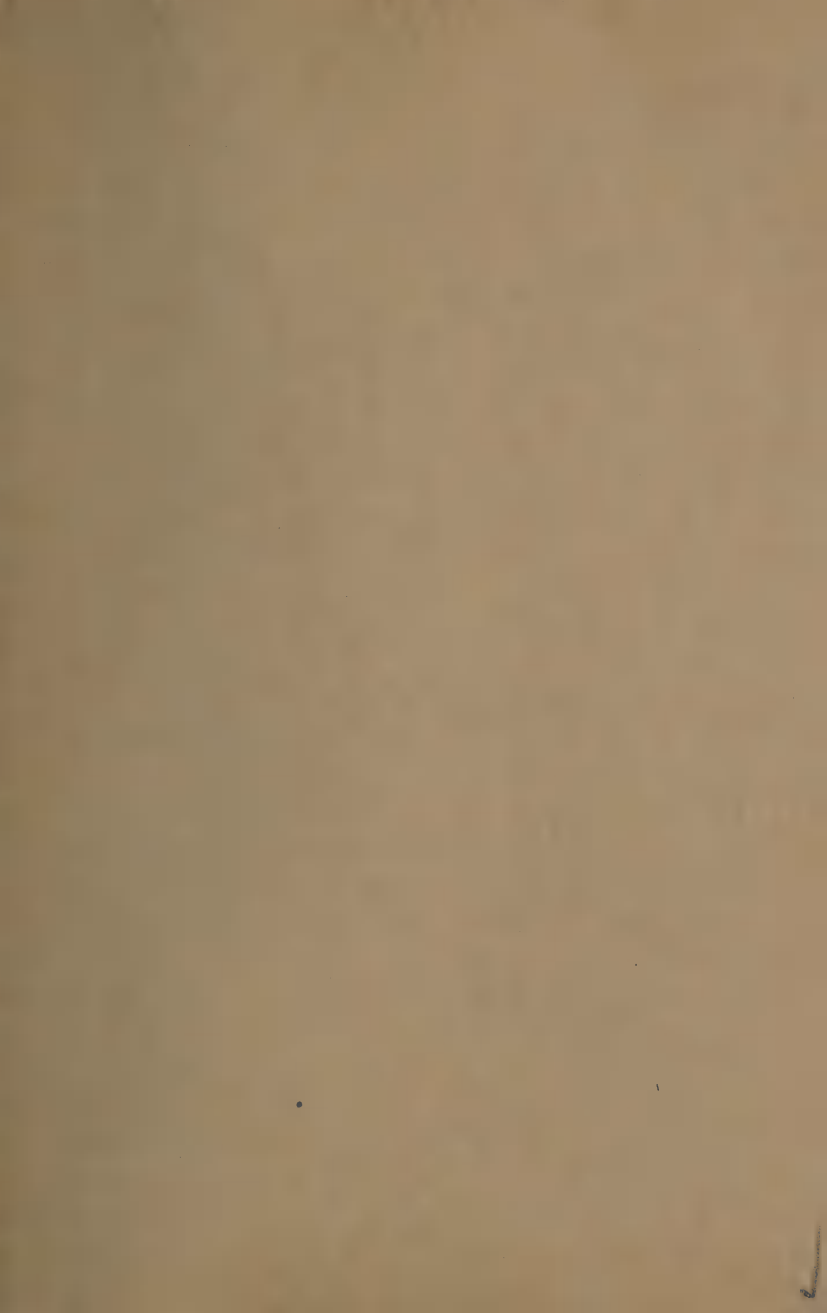
### (Men's Voices)

Adown the River . . . . .	.10
Cradle Song . . . . .	.08
Dreams . . . . .	.10
In Love She Fell . . . . .	.10
My Love Sleeps . . . . .	.08
The Boatswain Bold . . . . .	.12
The Sea Hath Its Shining Pearls . . . . .	.08
When Shall We Meet Again? . . . . .	.10
Wanted, a Wife! . . . . .	.12
The Night has a Thousand Eyes . . . . .	.08
My Honey. (W'en de weather rainin') . . . . .	.08
The Village Choir. (Humorous) . . . . .	.16
Sorrows of Werther. (Humorous) . . . . .	.12
Sweetheart, Sigh No More . . . . .	.12
A Thousand Eyes in the Night . . . . .	.10
The Sleep of Peace. (Sacred) . . . . .	.10
Remember Now Thy Creator . . . . .	.12















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